

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

STAINED GLASS CONCERT

PORTALS OF PEACE

OCTOBER 24, 2026



CONCERT SEASON 31

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CLASSICAL
& JAZZ

Stained Glass Concert Portals of Peace

October 24 | 7:30pm
Fremont Presbyterian Church

In memory of
Diane McCormack
(1946-2026)

Sacramento Choral Society & Orchestra
Donald Kendrick, Music Director • **Sarah Sy**, Soprano,
Elsa Gustafsson, Organist • **SCSO Chamber Ensemble**

Zadok the Priest **G. F. Handel**
(1685-1759)

The Seven Last Words of Christ **Richard Burchard**
Prologue (1960)
Movement I - First Word
Movement II - Second Word
Movement VII - Seventh Word

To Thee Cherubim **G. F. Handel**
(Dettingen Te Deum) (1685-1759)

Magnificat **Kim André Arnesen**
Sarah Sy, Soloist (1980)

O Lord, In Thee Have I Trusted **G. F. Handel**
(Dettingen Te Deum) (1685-1759)

*Please join us at our post-concert reception
across the courtyard in Ferguson Hall*

The mission of your Sacramento Choral Society & Orchestra (SCSO) is to provide worldclass choral orchestral music for the people of the Greater Sacramento Region and beyond.

Since its establishment, the SCSO, conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

The Sacramento Choral Society and Orchestra is governed by a Board of Directors responsible for the management of the Corporation. An Advisory Board and a Chorus Executive elected from within the ensemble also assist the SCSO in meeting its goals.

Board of Directors

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Donald Kendrick, *Founder and Music Director*

James McCormick, *President and CEO*



James McCormick

President & CEO

Dear Patrons, Friends and Supporters,

By now, many of you probably know that Donald Kendrick, our founding SCSO conductor and music director, is retiring after his farewell *Home for the Holidays* concert at Memorial Auditorium on Saturday, December 12.

On behalf of the Sacramento community, we want to thank and congratulate Don for more than three decades of extraordinary leadership as the founding father of the Sacramento Choral Society and Orchestra. What began as a vision has grown into one of the region's most beloved cultural institutions, and that is largely because of his passion, his musicianship, and his unwavering belief in the power of choral orchestral music to bring people together.

Under Don's direction, the Society and Orchestra have performed works ranging from the great masterpieces of the classical canon to contemporary commissions, always with a standard of excellence that has elevated Sacramento onto the national stage. He put Sacramento on the map internationally too, with highly acclaimed concerts during the SCSO's international tours as cultural ambassadors to thirteen different European countries, to China and his beloved home, Canada.

Don didn't just conduct concerts. He built a community of singers, instrumentalists, patrons, and audience members who found in his ensemble a place of belonging, inspiration, and shared purpose. His rehearsals were known as much for their rigor as for their warmth. That combination created something rare and lasting.

Beyond the podium, Don's influence reached far into Sacramento's schools, churches, and civic organizations. He mentored generations of young musicians, championed music education, and demonstrated that a thriving arts scene is essential to a city's

WELCOME

identity and vitality. Sacramento is a richer, more soulful place because he chose to plant his roots here back in 1985 and tend them so faithfully for more than thirty years.

As Don embraces the new chapter of his amazing life, we hasten to assure him that his legacy will resonate in every note sung and every performance given by the ensemble that he has created. The Sacramento Choral Society and Orchestra will carry forward the standard he has set, ensuring that the community he has built will continue to flourish.

With deepest gratitude and admiration, we wish Don health, happiness, and many more years of music in whatever form it takes.

SCHOLA CANTORUM

From Heaven on High Christmas Performances



Donald Kendrick, Conductor

Sacred Heart Church
39th & J St, Sacramento

Saturday December 19, 2026 • 7:30 pm
Sunday December 20, 2026 • 2:00 pm

Tickets: \$20 General; \$15 Students/Seniors

Advance tickets online: scholacantorum.com/listen/concerts

850-545-4298 Some tickets available at the door



Program Notes 10

 Zadok the Priest 10

 The Seven Last Words of Christ 11

 Dettingen Te Deum..... 12

 Magnificat..... 13

Text & Translations 15

 Zadok the Priest 15

 The Seven Last Words of Christ 15

 Dettingen Te Deum..... 16

 Magnificat..... 16

Artists..... 21

 Sarah Joy Polante Sy 21

Director 18

 Dr. Donald Kendrick..... 18

Performers..... 24

 Orchestra Members 24

 Sacramento Choral Society 24

Donor List 26

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Opera **VERDI, Il Trovatore,** *in concert*

Ari Peltó, *conductor*
Sacramento Philharmonic & Opera Chorus
VERDI *Il Trovatore*, in concert

SATURDAY
November 21, 2026
at 7:30 PM



BEETHOVEN'S **ICONIC FIFTHS**

Ari Peltó, *conductor*
Michelle Cann, *piano*
BEETHOVEN Piano Concerto No. 5
BEETHOVEN Symphony No. 5

SATURDAY
January 23, 2027
at 7:30 PM

SUNDAY
January 24, 2027
at 2:00 PM



VIVALDI'S FOUR SEASONS

Ari Peltó, *conductor*
Dan Flanagan, *violin*
MONTGOMERY Chemiluminescence
PROKOFIEV Symphony No. 1, "Classical"
VIVALDI Four Seasons

SATURDAY
February 6, 2027
at 7:30 PM



Opera

PUCCINI'S TOSCA

Emily Senturia, *conductor*
Michael Mori, *director*
Sacramento Philharmonic & Opera Chorus
PUCCINI *Tosca*

FRIDAY
March 19, 2027
at 7:30 PM

SUNDAY
March 21, 2027
at 2:00 PM



SCHUBERT'S MASS IN G

Ming Luke, *conductor*
Sacramento Philharmonic & Opera Chorus
MOZART Overture to *The Magic Flute*
SCHUBERT Mass in G
CHEVALIER DE SAINT-GEORGES Overture to *L'amant anonyme*
HAYDN Symphony No. 88

SATURDAY
April 24, 2027
at 7:30 PM



GIL SHAHAM PLAYS **TCHAIKOVSKY**

Ari Peltó, *conductor* | Gil Shaham, *violin*
MARTINU The Frescoes of Piero della Francesca
BONIS Femmes de légende
TCHAIKOVSKY Violin Concerto

SATURDAY
May 22, 2027
at 7:30 PM

SUNDAY
May 23, 2027
at 2:00 PM



ZADOK THE PRIEST (HWV 258)

G.F. HANDEL
(1685-1759)

Composed
in 1727 as
one of four
anthems for

the coronation of King George II at Westminster Abbey, *Zadok the Priest* has been performed at every British coronation since. Its enduring place in that ceremony reflects Handel's ability to give a public occasion both grandeur and emotional depth. Nearly three centuries later, the music retains its extraordinary capacity to astonish.

The anthem's text draws from the biblical account of Solomon's anointing in the First Book of Kings: "Zadok the priest, and Nathan the prophet, anointed Solomon king." These words had been associated with English coronations for centuries before Handel's setting. They connect the crowning of a monarch with an ancient sacred narrative, joining religious ritual to the public celebration of a new reign. Handel gives that connection

a vivid musical shape, moving from solemn expectation to communal rejoicing.

The opening is an exercise in restraint. Flowing string figures unfold over slowly changing harmonies while the choir remains silent. The repeated patterns seem to suspend time, inviting the listener to wait for something momentous. When the voices finally enter, the effect is overwhelming: the full chorus proclaims the opening words in broad, unified chords, crowned by the brilliance of trumpets and timpani. Handel's scoring brings together a seven-part choir, strings, woodwinds, brass, and continuo, creating a sound suited to the scale and ceremonial splendor of Westminster Abbey.

The music then turns toward buoyant celebration at "And all the people rejoiced." Lively rhythms and repeated declarations convey the energy of a gathered multitude. In the concluding section, acclamations of "God save the king" alternate with "Amen"

and “Alleluia,” as emphatic choral statements give way to cascading vocal passages. The contrast between unified proclamation and animated movement sustains the anthem’s momentum through its jubilant close.

For today’s listener, Zadok the Priest offers more than a glimpse of a royal ceremony.

Its dramatic arc makes anticipation, revelation, and shared joy immediately audible. Within a few minutes, Handel transforms a brief biblical passage into an expansive musical experience, drawing performers and listeners into a celebration whose power continues to reach beyond its original occasion.



SEVEN LAST WORDS OF CHRIST

RICHARD BURCHARD
(b. 1960)

The Seven Last Words of Christ, an

8-movement work for choir and strings, was commissioned by the University of Southern Mississippi and premiered in Hattiesburg, Mississippi on April 28, 2016. From the composer’s words:

“I remember vividly the first time I read the story of the crucifixion. I was still a child, and the imagery is as powerful to me today as it was then. In setting the Seven Last Words, my intent was to capture my connection to the story, evoking emotions of love, fear, sorrow, hope, betrayal, agony and ecstasy.

The Seven Last Words is darkness; it is light. “Daughters weep not for me” imagines the story from the vantage point of Angels, setting a somber tone that transitions to the dirge-like treatment of the First Word. This is the procession to Calvary, as Jesus implores “Father forgive them for they know not what they do.” His cries of suffering are intertwined with moments of serenity. The music depicts his fragility and devotion, his confusion and disorientation, as if drifting in and out of consciousness: “Today you will be with me in paradise” (Second Word) and “My God, why have you forsaken me?” (Fourth Word). Equally powerful is his mother’s anguish. She is helpless and destitute with pain and grief as she bears witness to her son’s destiny: “Woman, behold

thy son” (Third Word). The remaining movements reveal desperation in “I thirst (Fifth Word), the inevitable in “It is finished” (Sixth Word) and hope in a situation of despair as Jesus hangs his head and says “Father, into thy hands I commend my spirit (Seventh Word).

Each movement of The Seven Last Words is marked with a slow tempo indication. The dark and somber nature of the piece will be lost if any one movement is taken too fast. Tonight’s performance will feature the Prologue, First Word, Second Word, and the Seventh Word.

TO THEE CHERUBIM AND O LORD, IN THEE HAVE I TRUSTED, FROM *DETTINGEN TE DEUM* (HWV 283)

G.F. HANDEL
(1685-1759)

Handel’s *Dettingen Te Deum* emerged from a moment when military victory, royal authority, and sacred thanksgiving were closely intertwined. On June 27, 1743, during the War of the Austrian Succession, King George II led an allied army of British, Hanoverian, and Austrian troops against the French at Dettingen (in present-day Germany). Dettingen holds a distinctive place in British history: it was the last occasion on which a reigning British monarch personally led troops into battle.

Although the victory did not end the war, it offered an opportunity to celebrate the king’s personal bravery and bolster his public image

amid criticism of his military leadership. Handel’s music also served as a powerful propaganda function, lending sacred grandeur to the victory and reinforcing a triumphant portrayal of the monarch. The work transformed a contested military episode into an imposing expression of royal authority and national thanksgiving.

Handel began composing the *Dettingen Te Deum* on July 17, just weeks after the battle. The work was first performed on November 27, 1743, during a Sunday service in the Chapel Royal at St. James’s Palace, with George II present. The ensemble consisted of soloists, five-part chorus, strings, woodwinds, trumpets, timpani, and continuo that reflect the splendor of the occasion.

As in many of his coronation anthems, Handel brought his dramatic instincts to sacred music, shaping an expression of thanksgiving that could also serve the purposes of royal ceremony. The fourth movement, “To Thee Cherubim,” focuses the listener on the heavenly worship described in the Te Deum text, the ancient Christian hymn of praise. Cherubim and seraphim proclaim God’s holiness, and heaven and earth are imagined as filled with divine glory. The text broadens the perspective of the work: a celebration prompted by an earthly victory becomes part of a vision of universal praise.

The concluding movement, “O Lord, In Thee Have I Trusted,” brings the work’s public thanksgiving into a more personal expression of faith. The gently flowing triple meter conveys warmth and gratitude,

while the alto solo and chorus give voice to the closing prayer, “let me never be confounded.” Within a work associated with military victory and royal prestige, this appeal offers a revealing perspective on the earthly triumph placed alongside human dependence on divine protection. Handel closes with an affirmation of trust, joining ceremonial grandeur to the vulnerability and hope of prayer.

Heard within this historical setting, these movements reveal how sacred music could frame political events in eighteenth-century Britain. Heard independently, they invite a broader contemplation of majesty and devotion. The choir gives human voices to an imagined heavenly multitude, carrying the music beyond the particular battle that inspired its creation.



MAGNIFICAT

**KIM ANDRÉ
ARNESEN**
(b. 1980)

Norwegian
composer
Kim

André Arnesen grew up in Trondheim, where piano

studies and membership in the Nidaros Cathedral Boys’ Choir developed alongside an enthusiasm for popular music. He later studied at the Music Conservatory in Trondheim, drawing inspiration from Baroque music, contemporary classical traditions, and popular

styles. Choral music became his principal passion, and his works are now performed by choirs around the world.

Commissioned by the Nidaros Cathedral Girls' Choir and conductor Anita Brevik, *Magnificat* premiered in Nidaros Cathedral in April 2010. Its Latin text comes from Mary's song of praise in the Gospel of Luke, beginning "My soul magnifies the Lord." Arnesen approaches these words through the imagined experience of a young woman facing an extraordinary calling, expressing wonder, humility, gratitude, and joy. His interpretation also embraces the text's concern for the vulnerable: the lifting up of the humble and the promise of mercy. For Arnesen, the work carries a message of comfort and hope for those experiencing illness, poverty, and hardship. In Arnesen words:

"In my *Magnificat* (2010), we met the Virgin Mary in a moment of joy and wonder as she received the news that she would become the mother of the Son of God. Mary, the mother of Jesus, gave life to God. Throughout history, her

image has been depicted in various ways: sometimes, we see her in joy as she comforts her child tenderly in her lap, and at other times, we see her in grief, weeping at the foot of the cross. Like Mary, some parents' lives consist of overwhelming joy and immense sorrow. No joy compares to creating life, and no pain compares to seeing that life taken too soon."

Across seven movements, *Magnificat* unfolds through expansive melodies, rich tonal harmonies, and a predominantly reflective tempo. The hushed opening establishes a sense of wonder, while the lilting "Ecce enim" introduces the soprano soloist with an intimate expression of Mary's astonishment. The flowing lines of "Et misericordia" give musical shape to the promise of mercy. By contrast, the rhythmic energy of "Fecit potentiam" evokes divine strength and the overturning of earthly power. The concluding "Gloria Patri" brings the work toward an affirmation of praise, gathering its personal expressions of devotion into a broader vision of compassion and hope.

Zadok the Priest

G.F. Handel

TEXT & TRANSLATIONS

Zadok the Priest, and Nathan the Prophet, anointed Solomon King.
And all the people rejoiced and said: God save the King! Long live the King!

May the King live forever! Amen. Alleluia.

The Seven Last Words of Christ

Richard Burchard

Prologue

<i>Filiae Jerusalem, nolite super me,</i>	Daughters of Jerusalem, weep
<i>sed super vos ipsas flete, et super</i>	not for me,
<i>filios vestros.</i>	but weep for yourselves, and for
<i>Et venerunt in eum dicitur,</i>	your children.
<i>Calvariae locum.</i>	And when they came to the
<i>Ibi crucifixerunt Jesum.</i>	place, which is called Calvary,
	there they crucified Jesus.

First Word

<i>Praeter euntes autem</i>	And those who passed by reviled
<i>blasphemabant eum,</i>	him,
<i>moventes capita sua.</i>	shaking their heads.
<i>Jesus autem dicebat:</i>	Then Jesus said:
<i>Pater, dimitte illis, non enim</i>	"Father, forgive them, for they
<i>sciunt quid faciunt.</i>	know not what they do."

Second Word

<i>Unus autem de his qui pendebant</i>	One of the criminals, which were
<i>latronibus dicebat ad Jesum:</i>	hanged said to Jesus,
<i>Domine, memento mei cum</i>	"Lord, remember me when you
<i>veneris in regnum tuum!</i>	come into your kingdom!"
<i>Et dixit illi Jesus:</i>	And Jesus said to him:
<i>Amen dico tibi: Hodie mecum</i>	"Truly I say to you: Today you will
<i>eris in Paradiso.</i>	be with me in paradise."

Seventh Word

<i>Pater, in manus tuas commendo</i>	Father, into your hands I
<i>spiritum meum.</i>	commend my spirit.

Dettingen Te Deum
G.F. Handel (HWV 283)

To Thee Cherubim (Movement 4)
To Thee Cherubim and Seraphim continually do cry:
Holy, holy, holy, Lord God of Sabaoth!
Heaven and earth are full of the majesty of Thy glory.

O Lord In Thee Have I Trusted (Movement 18)
O Lord, in Thee have I trusted;
let me never be confounded.

Magnificat
Kim André Arnesen

1. Magnificat anima mea

<i>Magnificat anima mea Dominum.</i>	My soul magnifies the Lord.
<i>Et exultavit spiritus meus in Deo</i>	And my spirit has rejoiced in God
<i>salutari meo.</i>	my Savior.
<i>Quia respexit humilitatem</i>	For he has looked upon the
<i>ancillae suae.</i>	lowliness of his servant.

2. Ecce enim

<i>Ecce enim ex hoc beatam me</i>	For behold, from now on all
<i>dicent omnes generationes.</i>	generations will call me blessed.

3. Quia fecit

<i>Quia fecit mihi magna qui potens</i>	For the Mighty One has done
<i>est:</i>	great things for me,
<i>et sanctum nomen eius.</i>	and holy is his name.
<i>Sicut locutus est ad patres</i>	As he spoke to our ancestors.
<i>nostros.</i>	

4. Et misericordia

<i>Et misericordia eius a progenie in</i>	And his mercy is from generation
<i>progenies,</i>	to generation
<i>timentibus eum.</i>	to those who fear him.

5. Fecit potentiam

*Fecit potentiam in brachio suo,
dispersit superbos mente cordis
sui.*

*Deposuit potentes de sede,
et exaltavit humiles.*

He has shown strength with his
arm;
he has scattered the proud in the
thoughts of their hearts.
He has brought down the
powerful from their thrones
and lifted up the lowly.

6. Suscepit Israel

*Suscepit Israel puerum suum,
recordatus misericordiae suae.*

He has helped Israel, his servant,
remembering his mercy.

7. Gloria Patri

*Gloria Patri et Filio et Spiritui
Sancto.*

*Sicut erat in principio et nunc et
semper,
et in saecula saeculorum. Amen.*

Glory to the Father, and to the
Son, and to the Holy Spirit.
As it was in the beginning, is now,
and always shall be,
forever and ever. Amen.



Dr. Donald Kendrick, SCSO Music Director, has been a cornerstone of the Sacramento region's cultural landscape for over 30 years, transforming the area into a hub for world-class choral and orchestral music. Through his leadership of academic, community, and sacred ensembles, he has elevated the local arts scene while projecting Sacramento's talent onto the global stage.

Foundational Leadership and Innovation

Kendrick's impact is most visible through the Sacramento Choral Society and Orchestra (SCSO) which he founded in 1996. Under his guidance, the SCSO adopted a rare national model: a large volunteer chorus that sustains its own professional union orchestra. This structure has allowed for over 180 large-scale classical performances, including masterworks that might otherwise have gone unheard in the region.

Beyond the SCSO, Kendrick's commitment to youth and sacred music led him to cofound the Sacramento Children's Chorus in 1993 and establish Schola Cantorum at Sacred Heart Church in 1992. These organizations provided a developmental pipeline for young singers and created a tradition of high-caliber liturgical music. Schola Cantorum continues to draw audiences today.

Educational Legacy at Sacramento State

From 1985 to 2018, Kendrick served as the Director of Choral Activities at California State University, Sacramento (Sac State). His 33-year tenure was marked by the creation of the Graduate Degree Program in Choral Conducting in 1986, which trained generations of future conductors. His university choirs became cultural ambassadors, performing on international telecasts and touring across Europe and Canada. Upon his retirement as Professor Emeritus, he was celebrated for linking the university to the broader community through his innovative "Procession of Carols" and other collaborative concerts.

Global Recognition and Civic Impact

Kendrick's work has consistently reached beyond California. He has led Sacramento-based ensembles to prestigious venues like Carnegie Hall and Walt Disney Concert Hall, and on international tours to Canada, China (Great Wall), Italy (the Vatican), France (Notre Dame), Austria (St. Stephen's), England (St. Paul's), and Germany. Notably, he led Schola Cantorum in performances for both Pope Benedict XVI and Pope Francis at the Vatican.

In recognition of these contributions, Kendrick has received numerous honors, including:

- Legend of the Arts Award (2017) from the Sacramento Metropolitan Arts Commission.
- Outstanding Teacher of the Year (2007) from the California Music Educators Association.
- Key to the City of Xi'an, China (2006) for his role as a cultural ambassador.

Dr. Kendrick's 30-year legacy is defined not just by musical precision, but by his ability to build enduring institutions that foster community and artistic excellence. He remains a vital force in the arts, continuing to direct the SCSO and Sacred Heart's music program while inspiring both performers and patrons throughout the region.

Tonight the SCSO honors the 30-year legacy of



As our Graphic Designer, Program Book Coordinator, SCSO Alto, Board Member, World Traveler, Donor, and Friend, Diane's gracious manner and natural talent elevated the SCSO's mission for three decades and left an enduring impact on our community.

Her meticulous designs captured the spirit of every performance.

Requiescat in pace, Diane Nunes McCormack



Sarah Joy Polante Sy is a Northern California-based **soprano** known for her fluid phrasing and vivid expressions while on stage. She is also an international sound designer for commercial audio and video production. When not performing in concerts, she can also be found in theatrical productions around the region.

She finished her Master of Music in Performance from California State University, Sacramento in 2022. She completed her two concurrent undergraduate degrees in 2019: a Bachelor of Music in Vocal Performance at California State University, Sacramento, and a Bachelor in Fine Arts: Music Production and Sound Design at Academy of Art University, San Francisco.

She performs with Schola Cantorum directed by Dr. Donald Kendrick and has been an audio engineer and international recording artist with performances in Manila, Vancouver, Norway, and London. Her recent productions include being the soprano soloist in Sacramento Choral Society and Orchestra's 2024 tour of Mozart's Requiem in Italy, Aline in Gilbert and Sullivan's The Sorcerer, and SCSO's productions of Carmina Burana and Verdi's Requiem. She has also performed with Camerata Capistrano, Sacramento City Theatre, Splinter Group Theatre, and Light Opera Theatre Sacramento.

Her prominent experience in performing involves twelve years of performing with Sinag-tala Theatre and Performing Arts Association, a touring non-profit Filipino cultural ensemble wherein she was appointed choral director for five seasons. She has been an award recipient for the SFBAC NATS Singing Festival, Mu Phi Epsilon competitions, and the Sacramento Saturday Club Scholarship. She has been active in the Sacramento Alumni Chapter since 2022. When not performing, she is frequently behind the soundboard or technical portion of productions in the Northern California region.

Sarah thanks her family and friends for their support, and she is honored once again to be a soloist in Donald Kendrick's last SCSO Stained Glass concert.

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principal
Jolán Friedhoff,
assistant principal
Catherine Heusner

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Erika Miranda,
principal
Mark Tammes,
assistant principal

VIOLA

Evan Buttemer,
principal
Wayland Whitney,
assistant principal

CELLO

Susan Lamb Cook,
principal
Poppea Dorsam,
assistant principal

BASS

Tom Derthick,
principal

OBOE

Kathy Conner,
principal
Cindy Behmer

BASOON

Simon Holland,
principal
Maryll Goldsmith

TRUMPET

Ari Micich,
principal
Dan McCrossen
Colin Matthewson

TIMPANI

Thomas Rance
principal

ORGAN

Elsa Gustafsson,
principal

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Harry Kellogg
Jason Lester
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We gratefully acknowledge their in-kind gifts.

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